

# ACES HIGH

Words and Music by  
STEVE HARRIS

Heavy Rock ♩ = ca 160

A Intro

Bass: *1st time*  $F\sharp m$   $D$   $E$

Guitar I *f* *P.M.* *(1st time)*

Guitar II *f* *P.M.* *(1st time)*

1. 2. 3.  $E$   $E$  *P.M.* *(no mute) rit.*

4.  $E$  *(no mute) rit.*

B Faster ♩ = 252

$A_m$   $F$   $G$  4 times

*ff* *a tempo*

*ff* *a tempo*



Verse  
(Bass Col Guitars I and II)

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5

There\_ goes\_ the si ren\_ that warns of\_ the  
Move\_ in\_ to fire at\_ the main - stream\_ of

Guitars I and II

T  
A B 9 11 12 12 12 11 9 12 11

D5 F#5 D5 E5 F#5 G5 A5 G5 F#5

air - raid\_ Then comes\_ the a sound of\_ the  
bomb - ers\_ Let off\_ sharp burst\_ and

T  
A B 7 11 7 7 11 12 12 11

E5 G5 F#5 D5 E5 F#5 G5

guns then send\_ ing a flak way Out Roll for\_ the  
turn\_ o\_ ver

T  
A B 9 12 11 7 9 11 12

A5 G5 F#5 E5 G5 F#5 D5 F#5 D5

scram ble\_ we've got to\_ get air borne\_  
spin 'round\_ and come in\_ be hind them\_

T  
A B 12 12 11 9 12 11 7 11 7

E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5

Got Move to\_ get up for\_ the com ing\_ at\_ tack.  
Move to\_ their blind sides and fir ing\_ a gain.

T  
A B 9 11 12 12 12 11 9 12 11 7







**E** Pre Chorus

(Em) Bass Col Guitar I  
N. C.

late. guns. Run-nin' Roll-in' (run-nin') (roll-in') scram-blin' turn-in' (scram-blin') (turn-in') fly-in' div-in' (fly-in') (div-in')

*echo*

Roll-in' (roll-in') turn-in' (turn-in')  
Roll-in' (roll-in') turn-in' (turn-in')

div-in' (div-in') go-ing in a-gain.  
div-in' (div-in')

1. 2. (vocal tacet)

Guitar I

Guitar II

**F** Chorus

Bass: E5 D C5 D5 E5 (simile)  
Run live to fly

Guitars I and II



C5 D5 E5 C5 D5

fly to live do or

E5 C5 D5

die won't you

G (Bass: simile pattern continued)

G5 Eb5 F5

Run live to

G5 Eb5 F5 G5

fly fly to live

Guitar I

Guitar II

Harm. 3

4 3 w/Bar - - - - - slow dive w/Bar

5 5 (5) (5) (5) (5)

2½ 2½ 2½ 2½ 3½ 1 dive 8



Eb5 F5 G5 Eb5 F5  
 Ac cs High. To Coda

Guitars I and II

[H] Interlude  
 (Am) (Bass plays figure)

Guitars I and II

D5 Am A5

(Am) D5 (Am) 1. A5

[I] Guitar Solo 1  
 A5 G

2. A5 (solo Guitar noise) Bass: Rhythm Guitar: rake Full hold bend 3 3 3 3 3

(solo Guitar part noise)

F5 (Bass simile) G5 A5 Full Full Slow Release

C5 (+A...) D5 A5



Handwritten musical score for a guitar piece. The top staff is a treble clef with a melody of eighth notes, many beamed in groups of three. The bottom staff is a bass clef with a bass line of eighth notes, also beamed in groups of three. The piece ends with a double bar line and a final chord marked with a 1 1/2 measure rest.

Handwritten musical score for guitar solo #2. The score is written on two staves. The top staff is in treble clef and contains a melodic line with various ornaments, including slurs, triplets, and grace notes. The bottom staff is in bass clef and contains fret numbers (12, 14, 12, 14, 12, 13, 12, 14, 12, 13, 15, 12, 13, 12, 15) indicating the fretboard positions. The score includes dynamic markings such as 'Full' and 'D5'. The piece is titled 'J Guitar Solo #2'.

**J** Guitar Solo #2

**K** Interlude (Guitars I and II)  
(Bass Col Guitars)

D5 8va

E5

**K** Interlude (Guitars I and II)  
(Bass Col Guitars)

(Sounding pitch: G#)

A.H.

D5 (Am)

A.H. Full

Full

16 15 17 17 15 17

(17)

0 3 3 0 0 3 2 0 3

0 3 3 0 0 3 2 0 3

Handwritten musical score for guitar, featuring a treble and bass staff. The key signature is one sharp (F#). The score includes various chords (A5, Am, D5) and a section marked "1., 2." with a "D. S. to [C] al Coda" instruction. The piece concludes with a "2nd time" repeat sign.



L

Am

F

G

3 times

Guitar I

Guitar II

Slower  $\text{♩} = \text{ca } 108$

F

G

A

$\text{♩} = \text{ca } 90$   
Am

\*(Bass Fill 1)

\*(Bass Fill),

A5

Add Overdubbed Guitars (III and IV)

\*Bass Fill #1

\* #2

Trem.

Trem.



# 2 MINUTES TO MIDNIGHT

Words and Music by  
ADRIAN SMITH and BRUCE DICKINSON

Heavy Rock ♩ = ca 188

[A] Intro

(Am) Main Riff

Guitar I

A5

(\*Guitar II: Fill #1

(Am)

(D/A)

(Am)

A5

(Am)

(Guitar II: A5

Fill #1

Bass:

A5

Guitar II:



(D/A) (Am) A5 (Am)

(Guitar II: Fill #1)

(D/A) (Am) A5 (\*Guitar II: Fill #2)

**B Verse Riff**  
(Am) (Drums and Bass in: steady 8ths)

Guitars I and II

(continue Drums and Bass)

(D/A) (Am) A5

(Am) (D/A) (Am) A5

Fill #2

Guitar II



Verse  
(C)  
(Am)

Bass:

1. Kill for gain — or let the shoot to maim — but we don't need a  
2. The Blind men shout or let the crea - tures out — we'll show chil - dren un - be -  
3. The Bod - y bags — and the lit - tle rags — of show the un - torn be - in

Guitars I and II

rea - son — The gold - en goose — is of on the loose — and  
liev - ers — And The na - palm brains screams of those hu - man the flames — of a  
two — And the jellied brains of those who re - main — to put the

nev - er out — of sen sea — son — some black - ened pride — still  
prime time right bel - on you feast — yeah as the rea - sons for play on the  
fin - ger right on you as the mad - men

burns in side this shell of blood - y trea - son We  
car - nage and cut their meat and dance lick to the gra - vy song To the  
words make us all — dance to their song



(Am) (D5)

Here's my gun for a bar - rel of fun — for the love of liv - ing death —  
 oil the jaws starv - ing the war — ma - chine — to and feed it with our ba -  
 tune of starv - ing the mil - lions make a bet - ter kind of gun —

Chorus  
 A pedal - - - - -

**D** **A5** **F/A** **%**

bies. — } The kill - er's breed — or the

Guitar I

Guitar II

*mf*  
 muted - - - - -

P. M. —

A pedal - - - - -

**G/A** **%** **C5/A** **%** **F5** **Bb5/F**

de - mon seed the glam - our the for -

P. M. —



tune — the pain — Go to

A pedal - A5 F/A G/A C5/A  
 war a - gain blood is free - dom's stain don't you

(Guitar II repeat previous 8 measures)

F5 Bb5 Esus4 E (Am)  
 pray for my soul an - y - more Two...  
 (Guitars I and II)

E C5 G5 D5  
 Min - utes To Mid - night the hands



(Dm/F) F5 G5 (Am)

that threat - en doom Two

(\*Guitar II: Fill #3) (\*Guitar II: Fill #4)

C5 G5 D5

Min - utes To Mid - night to kill

Guitars I and II

(Dm/F) F5 G5 (Am)

the un - born in the womb.

(Guitar II: Fill #3) (Guitar II: Fill #4)

To Coda

Fill #3

Dm/F

Guitar II Sustain Tones

Fill #4

(Am)

P. M.



Fill #5

A5

Guitar II

T  
A  
B

5 7 5 7 6 5 3 2



Handwritten musical score for guitar, featuring a treble clef staff and a tablature staff. The treble staff contains a melodic line with various ornaments and techniques. The tablature staff shows fret numbers and specific techniques like "slow dive w/Bar" and "vib. w/Bar". Annotations include "Harm.", "(simile) 8va", and "Full".

Handwritten musical score for guitar. The top staff is in treble clef, showing a melody with various note values and rests. The bottom staff is in bass clef, showing a bass line with fret numbers (5, 7, 5, 3, 10, 14, 15, 19, 15, 12, 13, 14) and a 'Full' marking. The score is written on a single page with a vertical line indicating a section break.

The musical score consists of two staves. The top staff is in treble clef and contains a melodic line. Above the staff are chord symbols: F5, E5, D/F#, A5, F/A, and G5/A. An octave sign '8va' is placed above the first measure. The bottom staff is in TAB format, showing fret numbers 15, 13, 14, and 12. Annotations include 'Full' pointing to the 15th fret, and 'Trem.' indicating tremolo effects at various points.

Handwritten musical score for a song. The score is written on two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef staff with a key signature of one sharp (F#). The lyrics are written below the bass staff.

Lyrics:

1. The first line of the score is a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef staff with a key signature of one sharp (F#). The lyrics are written below the bass staff.



Guitar Solo #2  
E pedal - - - - -

[H] E5 G/E C/E A/E

Full

Rhythm Guitar: E5 G/B C5 A/C#

(w/Bass)

E5 G/E C/E A5/E (Simile)

Full w/Bar

E5 G/B C5 A5 (Simile) continue rhythm - - -

(w/Bass)

E5 G/E C/E A/E

Full

P.M. P.M. P.M. P.M. P.M.

E5 G/E

Full



Interlude  
C5/E (E pedal)

8va - 3 A.H. A.H. A.H. I loco (Solo)

Full 15 15 14 12 15 13 12 14 12 11 14 12 (10) (10) (3)

D5/E E5 D5/E E5

P.S. w/Bar

G5 D5 E5 1. 2. E D E C5/E (E pedal)

w/Bar slow dive

12 7 6 7 (3) 12 12 15

D5/E (simile) E5

Full w/Bar

14 12 14 (14) 7 9 7 7

(7) (7) 12 (14)

Harmony Guitar Overdub I

Harmony Guitar Out

12 10 12 10 12 11 12 (12)

Harmony Guitar Overdub II

Harmony Guitar Out

8 7 8 7 9 7 9 (9)



Handwritten musical notation for a guitar piece. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with notes, rests, and a "continue" instruction. The bottom staff is a guitar tablature with fret numbers (15, 14, 12, 14, 12, 13) and a "Full" instruction. A "w/Bar" instruction is also present.

The second system of musical notation continues the piece. The treble clef staff features a melodic line starting on E5, marked with a 'cresc.' (crescendo) and a '(2)' indicating a double measure. This is followed by a 'Harm.' (harmonic) section with a 'slow dive w/Bar' (slow dive with bar) instruction. The bass clef staff shows a 'T' (tapping) and 'B' (bending) section, with a '12' indicating the fret number. The system concludes with a 'Harm.' section and a 'slow dive w/Bar' instruction.

A musical score for guitar solo. The top staff is in treble clef, showing a melodic line with various chords indicated above it: (D/A), (Am), A5, and (Am). There are also performance markings like "Simile" and "(Guitar II: Fill #5)". The bottom staff is a tablature line labeled "TAB" at the beginning, showing fret numbers (0, 7) and rhythmic notation corresponding to the notes in the melody above.

The Wind

Peter, Paul and Mary

(D/A) (Am) AS D. S. to [C] al Coda

The musical score for "Midnight" by The Beatles is presented in three staves. The top staff is the vocal line, featuring a melody with lyrics "Mid - night" and "mid - night". The middle staff is the guitar line, showing chords and melodic lines. The bottom staff is the bass line, showing chords and a melodic line. The score includes a Coda section marked with a double bar line and a "CODA" symbol. The key signature is one sharp (F#), and the time signature is 12/8. The score is labeled "L" for Lead and "G5" for Guitar 5. The tempo is marked "Moderato".



mid - night is

The first system of the musical score. The vocal line (treble clef) has the lyrics "mid - night is". The piano accompaniment (treble and bass clefs) features a wavy line in the right hand and a more complex chordal structure in the left hand. The guitar accompaniment (treble clef) has a wavy line in the right hand and a more complex chordal structure in the left hand.

1. C5 A5 all night. 2. C5 A5 mid - night.

The second system of the musical score. The vocal line (treble clef) has the lyrics "all night." and "mid - night.". The piano accompaniment (treble and bass clefs) features a wavy line in the right hand and a more complex chordal structure in the left hand. The guitar accompaniment (treble clef) has a wavy line in the right hand and a more complex chordal structure in the left hand.

Guitar II: A pedal G5 A5 F5 G5 (vocal tacet)

The third system of the musical score. The guitar II part (treble clef) has the lyrics "Guitar II: A pedal" and "G5 A5 F5 G5". The piano accompaniment (treble and bass clefs) features a wavy line in the right hand and a more complex chordal structure in the left hand. The guitar accompaniment (treble clef) has a wavy line in the right hand and a more complex chordal structure in the left hand.

1. C5 D5 C5 A5

The fourth system of the musical score. The vocal line (treble clef) has the lyrics "Mid - night" and "all night!". The piano accompaniment (treble and bass clefs) features a wavy line in the right hand and a more complex chordal structure in the left hand. The guitar accompaniment (treble clef) has a wavy line in the right hand and a more complex chordal structure in the left hand.

2. C5 D5 C5 A5 Mid - night all night!

The fifth system of the musical score. The vocal line (treble clef) has the lyrics "Mid - night" and "all night!". The piano accompaniment (treble and bass clefs) features a wavy line in the right hand and a more complex chordal structure in the left hand. The guitar accompaniment (treble clef) has a wavy line in the right hand and a more complex chordal structure in the left hand.



# LOSFER WORDS

(Big 'Orra)

Music by STEVE HARRIS

Hard Rock ♩ = ca 146

Guitar I

(on D.S. time: no repeat)

Main Riff

Am

P.M.

Count: open Hi-Hat

Guitar II

Bass: A Pedal (Col Guitar II)

Light P.M.

simile

C5

Am

P.M.

(Col Guitar II)

Light P.M.

C5

P.M.



Guitars I and II

Em G5 Em (Am) Em G5 Em A5

P. M.

Em G5 Em (Am) Em G5 Em A5

P. M.

[B] Theme #1 ♩. = ca 144

Guitar I C D

(Col Guitar Guitar I)

Guitar II

E♭ B♭ C

(on D. S., play fill:)

Fill:



Sheet music system 1, measures 1-5. The system includes a treble clef staff with a key signature of one flat and a common time signature. The guitar part is written in standard notation with a capo on the 13th fret. The bass part is written in standard notation with a capo on the 7th fret. The guitar part features a melodic line with a D major chord indicated above the staff. The bass part features a rhythmic line with a D major chord indicated above the staff.

Sheet music system 2, measures 6-10. The system includes a treble clef staff with a key signature of one flat and a common time signature. The guitar part is written in standard notation with a capo on the 13th fret. The bass part is written in standard notation with a capo on the 7th fret. The guitar part features a melodic line with a D major chord indicated above the staff. The bass part features a rhythmic line with a D major chord indicated above the staff. The system is labeled "Theme #2" and "To Coda".

Sheet music system 3, measures 11-15. The system includes a treble clef staff with a key signature of one flat and a common time signature. The guitar part is written in standard notation with a capo on the 13th fret. The bass part is written in standard notation with a capo on the 7th fret. The guitar part features a melodic line with a D major chord indicated above the staff. The bass part features a rhythmic line with a D major chord indicated above the staff. The system is labeled "P.M." and "Light P.M.".



**D** D5  
Guitar II: (Rhythm Guitar)

C5

Guitar I

A5

F5

1. G5

2. G5

Guitar Solo

(D)

Background Guitar and Bass play figure **D** (Theme #2) ----->

(D)

(C)

(F5)

(A5)

A.H. ....

Sva

Full

Full

A.H. ....

(Sounds Dq)

(G5)

(A)

hold bend \*

Full

(D)

(C)

Full

wide vib.

Full



(A5)

8va

wide vib.

Full

Full

Full

(F5)

(G5)

loco

wide vib.

Full

Full

**F** Theme #3  
Em (\*Guitar II and Bass play figure)

Guitar I

Guitar II \*

P. M.

C

D

Em



**G** Theme #4  
E $\flat$ 5

Guitar I

(Quasi-Harm.)

F5

(pinch)

A.H.

Bass: Col Guitar II

Guitar II (Rhythm Guitar)

1.

2.

D. S. al Coda  
to **A**

Full

$\oplus$  CODA

N. C.

C

Bass:



## FLASH OF THE BLADE

Words and Music by  
BRUCE DICKINSON

Fast Heavy Rock  $d = \text{ca } 108$  (Alla Breve)

**A** Intro

(D) Main Riff

(L. H. only)  $\rightarrow$  simile

Guitar I (D) Main Riff (L. H. only) → *simile* (E $\flat$ ) (C)

*f*

7 0 7 0 7 0 7 0 7 0 7 0 7 0 0 0 8 8 8 8 0 0 10 0 10 0 10 0 10 0

[illegible]

2. C5

[B] Verse

A5 (Guitars I and II play Rhythm Figure)

1. As a young boy chas - ing drag - ons with your  
2. The smell of res - ined leath - er the

P. M. →



C5 B5 Bb5

wood - en sword i - ron so - mask might y as you you're St. George or you're Da -  
steel - y sword i - ron mask might y as you you're St. cut and thrust and par -

P.M. →

Bb5 E5 A5

(Guitar II: ♪) (figure w/Guitar I)

vid ried and at you the al ways - kill the beast Times -  
ried and at you the fenc - ing mas - ter's call He

P.M. → P.M. →

A5 C5

change ver - y quick ly and you to had fear to grow up  
taught you all he ev - er knew and you to fear no mor - tal

P.M. →

B5 Bb5 Bb5 (Guitar II)

ear - ly and a house in smok - ing your ruins - geance and in the  
man and a house now you'll wreak your ven - geance and in the

P.M. →

E5 A5 C Chorus D5 C#5 D5

bod - ies screams of at e - vil your feet. } You'll die as - you lived in a  
men. }

Guitars I and II



E5 D#5 E5 C5 B5 C5

Flash Of The Blade in a cor - ner for - got - ten by no -

G5 D/F# E5 D5 C#5 D5 E5

one. You lived for the touch for the feel of the

D#5 E5 C5 B5 C5 G5 D/F# E5

steel one man and his hon - our.

To Coda

(Guitar II)

1. (D) (L. H. only) → simile (Eb) (C)

(D) (Bb) (C)



(D) (E $\flat$ ) (C)

(D) (B $\flat$ ) (C) 2nd verse: "The..."

**E** Interlude

2. Am E7/B

Guitar I

Guitars II and III - Duet Figure #1

8va -

(II/III)

Am E7/B

8va -



Am E7/B

10 14 13 14 13 12 12 12 15 13 13 10 9

Guitars II and III: Continue Duet Figure #1 (Repeat previous 8 bars)

Am E7/B (Add Guitar IV)

10 14 13 14 13 8/12 7/10 5/8 6/12 5/10 5/8 7/10 5/9 4/7 7/10 5/9 3/7

(IV/I)

F D5 (Guitars II and III play Rhythm Guitar) E5

Guitar I

2 4 6 8 7 7 10 10 0 7 6 4 6

Guitar IV

3 5 4 5 7 9 7 9 7 6 7 5 7 6 7

(Rhythm simile)

Full w/Bar

8 10 9 9 12 15 14 12 6 8 7 7 8 7 7

Full w/Bar

9 11 9 11 12 12 10 9 6 8 7 7 5 7 7



1. D5

w/Bar Full w/Bar

w/Bar 1/2 w/Bar

2. D5

Full Full w/Bar

Full 1/2 w/Bar

**G Interlude Recap (Guitars II and III play Duet Figure #1)**

Bass and Drums: Am E7/B Am

Guitar I 3 3

Guitar IV



U3/B

Am

E7/B

Am

E7/B

D. S. to **C** al Coda

10 10 10 10 8 10

9 10 9 10 14 14 13 14 12

6 5 5 5 7 5

6 (6) 7 5 5 10 9 10 10 9

12 12 12 12 15 13

13 10 14

10 10 10 10 8 10

9 7 5 5 10 9

13 14 12 12 10 8 12 10 8 19 9 7 10 9 7

10 10 9 7 5 8 8 5 7 5 4 7 5 3



CODA

**H** Out Chorus

E5 D5 C#5 D5 E5 D#5 E5

our You'll die as you lived in a flash of the blade in a

(Guitar II)

C5 B5 C5 G5 D/F# E5 D5 C#5 D5

cor - ner for - got - ten by no - one you lived for the touch for the

E5 D#5 E5 C5 B5 C5 G5 D/F# E5

feel of the steel one man and his hon - our.

**I** Main Riff Out

(D) L. H. only

(Eb)

(C)

(D)

(Bb)

(C)

D5 (Guitar II)



# THE DUELLISTS

Words and Music by  
STEVE HARRIS

Hard Rock (shuffle feel) (♩ = ♩) (♩. = ca 152)

A Guitars I and II

Sheet music for "The Duellists" by Steve Harris, featuring Guitars I and II, Drums, and Bass.

**System 1:** Guitars I and II play a riff in E5. Drums play a pattern. Bass plays a pattern. Chord: C5.

**System 2:** Guitars I and II play a riff in E5. Drums play a pattern. Bass plays a pattern. Chord: E5.

**System 3:** Guitars I and II play a riff in C5. Drums play a pattern. Bass plays a pattern. Chord: D5.

**System 4:** Guitars I and II play a riff in E5/G. Drums play a pattern. Bass plays a pattern. Chord: C5/E. Chord: D5/F#.

**System 5:** Guitars I and II play a riff in E5/G. Drums play a pattern. Bass plays a pattern. Chord: C5/E. Chord: D5/F#.



1. He threw down the glove you made the mis - take of pick-ing it up now you're gone
2. Read - y to start the duel be - gins the best man wins in the end
3. The fight-ing re - sumes a si - lence looms the swords-men move 'gainst each oth

Guitars I and II

(P. M. →)

(P. M. →)

D5

E5

er

The choos-ing of guns or fight-ing with swords the choice of weap - ons is  
A lunge and a feint a par-ry too late a cut to the chest and you're  
A cut and a thrust, a par-ry, a blow, a stab to the heart and you're

P. M. →

C5

D5

G5

D/F#

done  
down  
down

He'll tear you a - part as soon as you  
See - ing the stain then feel - ing the  
The an - gel of death hears your last

E5

D5

Guitar II:

C5

D5

start you know you don't have a chance.  
pain feel - ing the sweat on your brow.  
breath mean-while the reap - er looks on.



Guitar I Rhythm *simile*

Oh — oh Fight for the hon our —

Guitar II

B5 G5 A5 *(simile) (continue rhythm pattern)*

fight for the splen dour — fight for the

pleas ure. — Oh — oh Fight for the

hon our — fight for the splen dour —

To Coda  $\Phi$  G5

fight for your life. —

(Col Guitar II) E5 P.M. E5

2 3 5 3 2 0 (f)



**D**

Interlude #1 (Figure **D** )

ES

DS

Guitar I

P. M.

 $mf$ 

Guitar II

P. M.

 $mf$ 

BS

CS

ES

P.M.

P. M.

E5

(Ensemble rhythm: Bass/Drums)

DS

**Mute off**

Mute off







2.

Em

*f* Full

Full

Full

Rhythm Guitar

*f* P.M. →

*simile*

Rhythm Guitar: D/F# (continue *simile* -----)

Full

3 rake Full rake 1/2

Slow Release

Am Bm D Em

Full

Full

Full

Full

Full

Slow Release

Em 8va

Full

Full

Full

Full

Full

D/F# loco

G

Am Bm D Em

Full

w/Bar

hold bend



G Interlude #3

Guitar I

Chords: Bm, A5, A/C#, Bm, G, A

Full

10-12 (12) 10 12 12 (12) 10 14(12) 10

Guitar II

Full

5-7 (7) 5 7 7 (7) 0 7 5

Bm

Chords: Bm, A, A/C#, Bm, G, A

Full

10-12 (12) 10 12 12 10 10 9 12 10 0

Full

5-7 (7) 5 7 7 10 10 0 7 5 7

Bm

Chords: Bm, A, A/C#, Bm, G, A

Full

10-12 (12) 10 12 12 10 0 7 9 (7) 9 7

Full

5-7 (7) 5 7 7 7 6 9 7



**[H]** Guitar Solo #2

47



8va A/C# A5 A5 D5 A/C#

Full Full Full Full Full

15 (15) 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14

B5 8va D5 A/C#

w/Bar

14 15 13 16 15 14 16 15 14 16 14 16 14 15

I Interlude #4

Guitar I Em C D Bm C D

loco

12 10 12 10 8 10 12 10 8 10 8 7 8 10

Guitar II

8 7 8 7 5 7 8 7 5 7 5 3 5 7

Em C D Bm C D

12 10 12 10 8 8 10 7 10 8 10 8 7 8 10

8 7 8 7 5 5 7 8 7 5 7 5 3 5 7



Guitar III (Add to Guitar parts I and II)

Em C D Bm C D

Em C D Bm C D

J Interlude 5

Guitar I E5 C5 (2 times)  
2nd time: D. S. (to A) al Coda

Guitar II

⊕ CODA

G5 A5 F# G A G F# E E5

splen dour fight to the death.

rit.



# BACK IN THE VILLAGE

Words and Music by  
ADRIAN SMITH and BRUCE DICKINSON

Hard Rock  $\text{♩} = \text{ca } 136$

**A** Intro  
Main Riff

Guitar I (Am)

Guitar II:  $\text{A5}$

(8va)  
A.H.  
A.H. pinch  
(Sounding Pitch: E)

$\text{A5}$



A5

**B** (Band In)  
Am  
Guitars I and II

**C** Verse

1. Turn the spot - lights	on the peo - ple
2. Throw - ing dice now	on roll - ing the load - ed
3. No breaks	on the in - side

Guitar II: F5  
(Rhythm)

G5

Am

switch the dial -	and eat	the worm
I see six	es -	all the way
pa - per cats	and burn	ing barns

Guitar I



Take your chances  
In a black hole  
There's a fox

kill the engine  
and I'm spinning  
among the chickens

drop your bombs and  
as my wings get shot let it burn  
and a kill er in the hounds

F5 G5 Am

White flags shot to ribbons  
2. 3. Ques - tions are a bur - den  
the and truce an - swers is a

D D5 Bb5 G/B

black pris - on and for one burned self  
Shell - shock in the  
Shell - shock in the

C5 A/C# D5



Bb5 G/B A5

kitch - en ta - bles o - ver\_ turned  
 kitch - en ta - bles start\_ to burn\_

A6 A5

Chorus D5 (muted)

Guitar II: E

Back in

D5 (simile: Guitar II)

The Vil lage a gain in

C5 G5 D5 (muted)

the vil lage I'm Back In

(Simile)

The Vil lage a gain,



(Simile) <sup>^</sup> C5 G5 F A5 *To Coda*

A5 8va A.H. A5

A5

G Dual Guitar Interlude

Guitar I Dm Bb G(7)/B

Guitar II

C 1. A(7)/C# 2. A(7)/C#

rake



## 55

nka



I Interlude  
Dm

Sheet music for Interlude I, featuring a guitar melody and a bass line. The key signature is D minor (two flats). The melody is marked with accents and slurs. The bass line includes fret numbers (5, 6, 7, 8, 9, 10) and is marked with a 'Bb' (B-flat) chord symbol.

G(7)/B

Sheet music for Interlude I, continuing the guitar melody and bass line. The key signature is D minor. The melody is marked with accents and slurs. The bass line includes fret numbers (7, 9, 10, 12) and is marked with a 'C' (C major) chord symbol and an 'A(7)/C#' (A7/C#) chord symbol.

J

Sheet music for Interlude J, featuring a guitar melody and a bass line. The key signature is D minor. The melody is marked with accents and slurs. The bass line includes fret numbers (7, 9, 10, 12) and is marked with a 'w/Bar' (with bar) instruction. The melody is marked with a '2' (second ending) and a 'repeat figure' instruction. The bass line is marked with a 'dive and return w/Bar' instruction.

(Simile)

Sheet music for Interlude J, continuing the guitar melody and bass line. The key signature is D minor. The melody is marked with accents and slurs. The bass line includes fret numbers (7, 9, 10, 12) and is marked with a 'w/Bar' (with bar) instruction. The melody is marked with a 'Harm.' (harmonic) instruction. The bass line is marked with a 'rake' instruction.



**K** Guitar Solo #2  
F5 (muted)

G5 (muted)

**L** A5 (muted)

**⊕ CODA**

**M** E5 (E Pedal)



ley and oth - ers try to kill the in - ner

P. M.

E5

name

We're burn - ing bright - er than be

P. M.

D5 A5 E5

fore

I don't have a

P. M.

D5/E E5

num - ber I'm a name

P. M.

D5 A5

**[N]** Out Chorus  
D5

Guitar II:  
(Rhythm)

Back In The Vil - lage a

Guitar I

2



gain in the vil lage I'm

Back In The Vil lage

a gain.

1st time: Yeah  
2nd time: vocal tacet

yeah yeah Back In The Vil - lage and I'm

back in the vil - lage and I'm Back In The Vil - lage a - gain.

DS

CS

GS

DS

DS

The musical score is written for voice and guitar. It consists of several systems of staves. The vocal line is written in treble clef, and the guitar line is written in bass clef. The lyrics are written below the vocal line. The guitar line includes fingerings (e.g., 5, 4, 3, 2, 1) and dynamics (e.g., *pp*, *ppp*). The score includes a key signature change from C major to G major (indicated by a sharp on the F line) and a time signature change from 4/4 to 3/4. The score ends with a double bar line and a repeat sign.



# POWERSLAVE

Words and Music by  
BRUCE DICKINSON

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and guitar. The guitar part includes a key signature change from G major to B-flat major (Bb5) and back to G major (A5). The melody features a triplet of eighth notes in the final measure.

[illegible]



(A)

A5

C5

In - to the eyes of the night  
 Peo - ple would wor - ship and fall -  
 Si - lent the ter - ror that reign -



A5

Bb5

A5

C5

(A)

ed watch - ing drop to me go.  
 mar - bled in their knees.  
 stone.

So  
A

A5

C5

A5

Bb5

A5

3

C5

Green is the cat's eye that glows  
 bring me the blood and red wine  
 shell of a man God pre - served  
 in this tem - ple  
 for the one to suc - ceed  
 a thou - sand ages me



(A)

A5

C5

A5

Bb5

For En - ter the ris - en O - si - ris  
 But he is a man and a god  
 o - pen the gates of my hell I'll  
 ris - en a - gain  
 and he will die  
 strike from





Musical score for "The Graveyard Song" by The Beatles. The score includes a vocal melody in treble clef with lyrics "the too. grave. (Ah)", a guitar accompaniment in treble clef with chords and triplets, and a bass line in bass clef with fret numbers. The key signature has one sharp (F#) and the time signature is 4/4. The score is for the "Pre-Chorus" section.

**C** Pre-Chorus (♩ = 136) Vocal Tacet 8 bars  
Guitar II: (Rhythm)

Em C5 Ab Em C5 Ab

Em C5 Ab Em C5 Ab

2nd time 2nd time

**D Chorus**

E5 C5/E D5/E E5

(Ah) Tell me why I had to be a Pow - er - slave.

Guitars I and II

P.M.

E5 C5/E D5/E

(Ah) I don't wan - na die I'm a god why can't I live on.

0 2 2 2 2 3 3 3 3 5 5 5 5 3 2 0



E5

When the

P.M.

E5 C5/E D5/E E5

life giv - er dies all a - round is laid waste

(Ah)

P.M.

E5 C5/E D5/E

and in my last hour I'm a slave to the pow - er of

(Ah)

P.M.

E5

To Coda

death.

(♩ = ca 134 Half-time feel)

P.M.

decresc.

**E** Intro to Guitar Solo #1:  
Guitar II (Background Guitar). Guitar I (Tacet)  
Bm (clean tone)

*mf* sustain tones

*simile*



**F** Guitar Solo #1  
(Guitar II: *Simile*)  
Bm

2 //

(Continue background  
Guitar pattern ---)

2 //

Bm

2 //

*simile*

Full

Full

Bm

2 //

*simile*

**G** Guitar I (Solo)  
Bm Bm/A (Bm7) Bm/G (Gmaj7) Bm/G Bm/D Bm/A

Guitar II (Background)

Bm Bm/A (Bm7) Bm/G Bm/D Bm/A

Full rake Full



[illegible]

**S.Y.A.**

**Guitar:** *Sya* (Bm/D Bm/A Bm Bm/A) GS (distortion) *loco* rake Full

**Bass:** 11 14 17 14 15 17 15 14 15 14 17 14 15 14 17 15 14 15 14 10 14 10 15 14 12 14 12 14 12 14 14

A Tempo ( $\text{♩} = 136$ )  
Guitar Solo #2

**H**

Guitar II (Lead)

A5 G5 B5

Full

Full

Full

wide vib.

Guitar I: (Rhythm)

[illegible]

Rhythm Guitar  
Continues 4-  
bar pattern.



The musical score for 'Guitar II Rhythm' is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of chords: B5, G5, D5, and A5. The bottom staff is a guitar tablature with fret numbers (7, 10, 9) and a 'Full' label indicating a full barre. The tablature is written on a six-line staff, with the bottom line representing the low E string and the top line representing the high E string.

[illegible]

### I Harmony Guitar Interlude

Guitar I  
Implied Chords:

## Guitar II

Musical score for "The Wind" by John Williams. The score is in G major (one sharp) and 4/4 time. It features a melody on a treble clef staff and a guitar accompaniment on a six-string staff. The melody is marked with a wavy line and the instruction "(subtle vibrato)". The guitar accompaniment consists of a simple bass line with fingerings indicated by numbers 1-5 and fret numbers in parentheses.



Bm G D A

(7) 10 7 9 (9) 7 9 7 10 7 9 (9) 5 7 4 5 (5) 4 7 4 5

Bm G D A

(5) 7 4 5 (5) 4 7 4 5 (5) 7 4 5 (5) 4 7 7 0 7

(2) 4 5 2 (2) 5 4 5 2 (2) 4 5 2 (2) 5 4 4 5 4

Bm G D A

(7) 10 7 9 (9) 7 9 7 10 7 9 (9) 7 4 5 (5) 4 7 4 0

(4) 7 4 5 (5) 4 5 4 7 4 5 (5) 4 5 2 (2) 5 4 5 2



**J** Guitar Solo 3 (Rhythm Guitar: use pattern of **H**)

Full Full Full Full Full Full Full

B5 G5 D5 A5

tremolo picking - - - - - (Slow release Full)

B5 G5 D5 A5 B5

G5 D5 A5 B5

G5 D5 F5 E5

Full (12) Guitar II

Guitar I Harm. w/Bar Harm. CS B5 G5 E5 D.S. to **A** al Coda

dive w/bar dive

Guitar II



**CODA**

CS/E

D5/E

E5

CS

slave to the pow-er of death.

Slave to the  
rit.

P.M.

D5

E5

pow-er of death.

on cue:

trem. pick

Guitar I (*rubato*)

F5

on cue:

E5

Guitar II

on cue:



# RIME OF THE ANCIENT MARINER

\*Includes excerpts from the poem 'RIME OF THE ANCIENT MARINER' by Samuel Taylor Coleridge

Words and Music by  
STEVE HARRIS

Hard Rock (♩ = ca 114)

**Guitars I and II**

**A** Intro (Em)

*f*

P.M.

C5 D5 E5

C5 D5

P.M.

(G) (Em)

**Guitar I**

**Guitar II**

**Guitars I and II**

P.M.



#1  
B Verse

E5 D5 (Em)

1. Hear the rime of the an - cient mar - i - ner
2. Driv - en south to the land of the snow and ice
12. Hear the groans of the long dead sea - men

see his eye as he stops one of three—  
to a place where no - bod - y's been—  
see them stir and they start to rise—

mes - mer - is - es— one of the wed - ding guests  
thru the snow fog flies on the al - ba - tross  
bod - ies lift - ed by good spir - its

CS (D) E5 (Em)

stay here and lis - ten to the night - mares, of the sea—  
hailed in God's name hop - ing good luck it brings—  
none of them speak and they're life - less in their eyes—

E5 C5

And the mu - sic plays on as the bride pass - es by  
And the ship sails on back to the North  
And re - venge is still sought Pen - ance starts a - gain



To Coda #1  
E5 D5

D5

E5

caught by his spell and the mar-i - ner tells his tale  
through the fog and ice and the al - ba - tross fol-lows on  
cast in - to a trance and the night - mare car - ries on

Guitar III (Overdub)

8va - - - - -

10 12 15 12 15 12 15 17

Guitars I and II

P.M. →

#2

C Interlude (Harmony Guitars)

(G)

(Em)

D5

P.M. →



(C) (D) (C)

(D) (Em) D5

Guitars I and II  
P.M.

[D] Verse (Em) (D) (Em)

3. The mar-i-ner kills the bird of good o - men his ship-mates cry a -  
4. The al - ba - tross be - gins with its ven - geance a terri - ble curse a  
13. And then a boat came sail - ing to - wards him it was a joy he

P.M.

(D) (Em) (D)

gainst what he's done — but when the fog clears they jus - ti - fy — him —  
thirst has be - gun — his ship-mates blame bad luck on the mar-i - ner —  
could not be - lieve — the pi-lot's boat, his son and the her - mit —

P.M.



(Em) E5 C5 Guitar II: P. M. →

and make them-selves a part of the crime sail-ing on and on And north  
 a - bout his neck the dead bird is hung and the curse goes on And on  
 pen-ance of life will fall on to him and the ship it sinks Like lead

D5 (Em) Guitar II P. M. →

a - cross the sea sail-ing  
 and on at sea and the  
 in - to the sea and the

Guitar I P. M. → (On D. S.) (D. S. time:)

C5 D5 (Em) To Coda #2 D5

on curse and on and north 'til all is calm  
 her - mit shrieves the mar - i - ner of all his sins

P. M. →



E Verse (#5)  
(Em)

(D) (Emaj7)

5. Day af - ter day day af - ter day we stuck no breath nor mo - tion - as i - dle as a paint - ed ship up -

Guitars I and II:

Music notation for Guitars I and II, including a P.M. (Palm Mute) instruction.

E5

D5

on a paint - ed o - cean - wa - ter wa - ter e - ve - ry - where - And all the boards - did shrink

Guitar I

Music notation for Guitar I, including a P.M. (Palm Mute) instruction.

Guitar II

Music notation for Guitar II, including a P.M. (Palm Mute) instruction.

(Em)

E5

Wa - ter wa - ter ev - 'ry - where - nor an - y drop to drink -

Music notation for the first guitar part in the second system, including a P.M. (Palm Mute) instruction.

Music notation for the second guitar part in the second system, including a P.M. (Palm Mute) instruction and a (gradually lift mute) instruction.



(Em)

P.M. →

151

171

(G)

E5

P.M. →

Faster ♩ = ca 162

Verse

F

E5

(Em)

6. There calls the mar - i - ner death there comes a ship over the line crew  
7. Death and she life in death they throw their dice over the line crew

Guitars I and II

but how can she sail with no wind and in her sails and no her

3











A+  
Guitars I and II (Gtr. II in Parenthesis)

Vocal 2nd time: Spoken

8. One after one by the star dogged moon, too quick for groan or sigh, each turned his face with a ghastly pang, and cursed me with his eye.

Bass (in guitar adapt.)

A+

G+

Four times fifty living men (and I heard nor sigh nor groan) with a heavy thump, a lifeless lump, they dropped down one by one.

A+

F#+



J Dm/A

Cm/G

Harm

Full

Harm

w/Bar

Full

Dm/A

1.  
Bm/F#

Sva -

A.H.

Full

loco

A.H.

w/Bar

Full

touch  
harmonic

2.  
Bm/F#

Sva -

A.H.

Full

K Much Faster (♩ = ca 180)

Guitars tacet

w/Bar

Full

A.H.

(22)

(10)

touch  
Harm

Bass (Adapted for guitar; play one octave lower on bass)

D

poco rit. -



L Verse  
D

9. The curse it lives on in their  
10. And by the light of the

Guitars I and II  
P.M.

Continue bass figure →

eyes moon

the mar i ner he wished he'd  
he prays for their beau ty not

P.M. →

die doom

a long with with the  
heart he

Continue Simile →



(Dm) D

sea bless - es them but God's crea - tures on so did he.  
 sea bless - es them but God's crea - tures on all of them too.

11. Then the spell starts to break

the al - ba - tross falls from his neck

sinks down like lead in to the sea

then down in falls comes the rain.

[illegible]

Musical score for "The Wind" by The Beatles. The score is written for guitar, bass, and drums. The tempo is marked as  $\text{♩} = \text{ca } 140$ . The key signature is one sharp (F#). The guitar part features a melodic line with a bridge section marked "M A". The bass part includes a section marked "P.M." with a right-pointing arrow. The drum part is indicated by "x" marks on the staff. The lyrics "Ha ha ha ha ha ha" are written below the guitar staff.







Handwritten musical score for guitar. The top staff is in treble clef, showing a melody with vibrato marks (v) and a triplet of eighth notes. The bottom staff is a fretboard diagram with fingerings (1-4) and a 'long slide' instruction. Chord symbols F5, G5, A5, and G5 are written above the staff.

The musical notation for the guitar solo in 'The Highway' is presented on two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The solo begins with a series of eighth and sixteenth notes, including triplets and bends, marked with 'Full' and 'Full' above the notes. The notation includes various guitar-specific symbols such as bends, vibrato, and fret numbers (10, 8, 7, 5, 3, 2, 1, 0). The solo concludes with a final bend and a 'Full' marking.

[illegible]

F5  
8va

G5

A5

G5

(End Solo #1)

Full

Full

TAB

17 17 (14) 20 20 17 20 (20) 20 19 17 20 18 (17)

**Guitar Solo #2**  
E5

Background (P. M.)

**Guitar:**

Background (F. M.)  
Guitar: 

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody consists of eighth notes with accents, and the bass line consists of eighth notes. The key signature is one sharp (F#). The score includes a "simile - continue 4-bar pattern" instruction.



Handwritten musical score for guitar, featuring a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a complex melodic line with trills, slurs, and a final "dive w/Bar" instruction. The bass staff contains a rhythmic pattern of eighth notes, with some notes marked with "9" and "7". A large "5" is written above the bass staff, indicating a fifth fret position. The score is annotated with "E5 (Trill)" and "(Slackened String causes minor 3rd trill)".

musical notation for the guitar solo in "Dive" by The Police. The notation is in standard staff notation with a treble clef and a key signature of one sharp (F#). The solo is divided into two systems. The first system starts with a "slow return" and a "D5 8va" note, followed by a "Full" bend. The second system includes a "dive w/Bar" and a "Full" bend. The notation includes various musical symbols such as notes, rests, and bends.

**P** Harmony Guitar Interlude

Guitar II

5 6 4 5 4 5 7 5 4 5 7 4



Em C D Em D

TAB 12 12 10 12 10 12 13 12 13 12 10 11 12 10

Gtr. I: Em C D Em D

TAB 12 12 10 12 10 12 13 12 10 12 10 11 12 10

Guitar III (Additional Harmony Part)

TAB 9 9 7 9 7 9 7 9 7 9 10 7

Em C D Em D

TAB 12 12 10 12 10 12 13 12 13 12 10 11 12 10



**Guitar III: (Rhythm)**

**Q** (Em) E5 (C) C5

P. M. →

P. M. →

(D) D5 (Em) E5 (D) D5 **R** (♩ = ♩) (E) (E Spanish Phrygian: A Harmonic Minor Scale on E)

P. M. → P. M. →

P. M. → P. M. →

(♩ = ♩) (\* 16 signature: pulse arranged thus: ♩ ♩ ♩ ♩ ♩ ♩ ) (♩ = ♩)

1. 2. E5 3. Intro Feel (A Tempo) (♩ = ca 114) (Em) (Guitars I and II)

P. M. → P. M. →

P. M. →

Guitars I and II E5 C5 D5 E5 (Em) D. S. #1 to **B** al Coda C5 D5

P. M. → P. M. →



♩ CODA #1  
(Em) Verse  
E5

13. Now the curse is fi - nal - ly lift - ed and the mar-i-ner sights his home — spir-its go from the long dead bod-ies

P.M. →

C5 (D) E5 D. S. #2 to C al Coda

form their own light and the mar-i-ner's left a - lone. —

P.M. →

15. The mar-i-ner's bound — to tell of his sto - ry —

Guitar II

P.M. →

(4) 4 4 7 5 4 7 4 4 4 7 7

Guitar I

P.M. →

(7) 7 7 5 7 5 7 7 7 5 5

to tell his tale wher - ev - er he goes — to teach God's word by

P.M. →



his own ex-ample — that we must love all things that God made And the wed - ding guest's — a sad —

Guitar II:  $\diamond$

Guitar I:

P.M. P.M. P.M.

and wis - er man — and the

Guitar II

Guitar I

P.M. →

C5 D5 Em

tale goes on — and on — and on — and on.

rit. - - - - -

Harm.

pp

Harmonics

rit. - - - - -